"I wonder how they are made."

The reporter spoke half aloud, halt musingly, as he paid-out his last quarter for a box of paper collars, at a Third street store, where he had chanced to

"Come over to the factory and Pil show you," was the reply of the genial centleman, as he dropped the fractional into the money drawer.

"Factory-show-you don't mean to tell me that paper collars are made in Cincinnati, do you?" and the reporter actually for the moment forgot the pain of parting with the coveted shinplaster.

"Certainly I do. Make 'em myself, or at least my girls do, and they are a goodlooking lot too, by the way," was the reply. "Make 'em? Young man, I make ever a thousand miles of paper collars every year."

"What, do you really mean to say that you, 'sure enougn,' make paper collars from the foundation up-build 'em, you know, with paste and paper and lines and lining and button-holes and stamped numbers and linen impression and sham stitching and turned-over edges and trumped-up high-toned names, and all that sort of thing?"

"I really do." "Here in this city ?" "Here in this city."

"Make 'em?" "Make them." "And put 'em in little boxes?"

"And put them in little boxes." "And you'll tell me all about it and let me publish it in the STAR?"

"And Pil tell you all about it and let you publish it in the STAR, provided you don't put my name in. I don't want any free advertising; I am able to pay for

Fancy a long, low room, filled with all sorts of curious machinery run by a ponderous engine in the basement below. Fancy a dozen or two rolls of paper and linen passing through oceans of paste and starch and running thence between huge iron rollers, which squeeze and heat and press it until the several thicknesses become one. Fancy all sorts of queer and expensive machines cutting out slips of paper and cloth and punching holes and stamping seams and turning edges and doing a hundred other things both mysterious and indescribable. Fancy a collection of merry, brighteyed, well fed and well paid girls engaged in the various departments, managing the machinery, arranging the strips of musli-neovered paper, watching the button hole cutters, pasting on the extra "patches" around the button holes, counting and assorting the collars, packing them in boxes, and attending to the nundred other duties of an immense paper collar factory, and you will know something of the difficulties which the STAR man had to overcome to get a tangible and comprehensible account of the paper collar manufacture in Cincinnati.

Cincinnati. As the manufacturer said, his estab-lishment makes more than a thousand lishment makes more than a thousand miles of collars a year; all sorts and nizes, and qualities, and varieties are made, and the number annually reaches up into the millions. Though the number of makers in the city are few the branch of manufactory is in a fleurishing condition, paper collars are destined to be a leature of Cincinnati's business as long as the millions wear them.

The process of manufacturing the paper collar, and which is now mostly used in this city, is as follows: A large bolt of paper, about two leet wide and several hundred yards long, is first taken and cut by a machine into strips, each measuring some four inches in width.

These strips are then rolled up in seperate coils and cut into lengths, as the

manufactured are generally from 12 to 16% inches, 17 inches being an extra size. These lengths are then packed together and placed under two different plunge dies and are cut out in the shape of a collar. The collars so cut out are then taken and placed in a machine one at a time, and the impression of linen and stitches is given to them, after which the button holes are cut and pieces of maislin are pasted on the but-ion-hole spaces. The latter is done by hand and costs fifty cents for every

hand and costs fifty cents for every housand button-holes.

The collars are then bent over between two rollers, when they are packed in boxes, ten in number, and are ready for use. The above process is equally applicable to where the collars are united with cloth. The manner of uniting the paper and cleth is as follws: Large rolls of paper and thin cotton cloth as they come from the mills, about eighteen inches wide, weighing about one aundred pounds, are piaced on reels, the cloth passing through a tank of starch paste, the two passing together between two heavy fron rollers heated by steam, then slowly over steam drums, thence between the calenders, one running twice the speed of the other, producing the same effect as laundrying thence between the calenders, one running twice the speed of the other, producing the same effect as laundrying linen, the gloss being imparted wholly by the starch, so there is no longer any danger of poisoning the neck. Four years ago Mr. S. F. Hilton, of Providence, R. I., obtained a patent for another improvement, consisting in doubling or folding the edges and ends, thus giving a better imitation of linen, and obviating the tendency to turn up at the points, a great trouble in the single-edged ones. The machines for making these collars are automatic, and three can be operated by a single person only being required to sit by and see that no poor stock goes in, and replace stock when it runs out.

This machine cuts out a collar complete, and is capable of making sixty per minute. From this it is carried to the crimper, a simple macoine for creasing the collar, for folding the center, edges and ends, thence to the folder, two little cylinders projecting a couple of inches above the table, revolving rapidly in dif-

without a brief mention of their history.

K. Hunt, of New York, in 1854, and his invention consisted of a standing or a "garotte" collar made of two thicknesses of paper with muslin between. The inventor, however, met with such poor success that he sold out his patent in a few years afterward, and, as with inventors in general, let others reap the fruits of his genius. The first turn down collar was made in Boston, and known as Gray's molded collar. In subreap the fruits of his genius. The first turn down collar was made in Boston, and known as Gray's molded collar. In subsequent years other styles were introduced, and found more favor among the public, but nearly all, and even those of to-day, are only modifications or improvements on this. Until the year 1870 collars were usually finished with a high gloss made by enameling them with lead or zinc, and calendering between iron rollers, but this gave so much complaint of poisoning the neck that it was finally abolished.

There are now about twenty-five factories in the country, a majority being located in New England—Boston having four, Springfield three, Providence one—employing, including box makers and all, nearly 8,000 hands, principally girls; the employment being mostly light, clean work, and the pay fair, depending on the ability of the help, the work being done mostly by the piece.

The number of paper collars manufactured in 1859 amounted to 1,500,000, which had increased in 1874, according to the best statistics collected from the manufacturers, to the immense number

which had increased in 1874, according to the best statistics collected from the manufacturers, to the immense number of 250,000,000, an average of hearly one box for every man, woman and child-in the country. The value of the goods manufactured in 1874 amounted to nearly

ATTEMPT TO BREAK JAIL.

Two Prisoners "Escape" from their Cetts to the Dungeon.

George Parsons, confined in the County Jail, charged with having embezzled \$1,500 from the German Bank, on Vine street, and Fred. Hardy, incarcerated on the charge of burglarizing the Franklin post-office, made an unsuccessful attempt to break jail about 11 o'clock last night. A third prisoner, who as yet is

night. A third prisoner, who as yet is unknown, is also suspected.

The prisoners occupied a cell in the upper story of the jall, and for some time past had been detailed to wait upon the Italian murderer, Guitaua Guida. Next to the room which Guida occupies is another of the same description, which looks out toward Sycamore and South Court streets. The windows of this cell

looks out toward Sycamore and South Court streets. The windows of this cell are lastened with heavy fron bars. One of these happened to be partially bent on the top, and on this the prisoners went to work with a small diamond-steel saw.

They were also supplied with a heavy ax, with which, apparently, they intended to break the bar off after it had been sufficiently cut. In order to insure greater safety while at their work, one of the prisoners held a Jacket over the window looking into Guida's cell, to prevent his observing them. The vigilant jailer and guards, however, hearing the noise, pounced in on them while at their work and checked further operations. Sheriff Springmeier was informed of the matter this morning and sentenced them matter this morning and sentenced them to three days in the dungeon, to be fed on bread and water.

THE EXPOSITION.

The Display of Flowers-Music for this Afternoon and Evening.

The rush to see the flowers which will be allowed to remain on the tables during the day, was almost as great as that upon the day succeeding the grand premium day. It is almost impossible to do justice to the many beautiful designs exhibited. The first of all the beauties is the grand fancy grotto, wherein sits the Naiad Queen with a guardian spirit upon either side. The grotto is made to represent a shell of the ocean, rising from a smooth sheet of water, beautifully represented by a mirror wherein is reflected all the delicate stripes and variegated clusters of flowers that, more beautiful than the stalactites of the cave. This beautiful piece arch of the cave. This beautiful piece of work, which of course, took the premium for the best new design, was the work of Mr. Critchell, who now leads by several lengths in the race for the grand

work of Mr. Critchell, who now leads by several lengths in the race for the grand premium, the gold medal.

For the best fitteen pieces of floral work there were several entries, but only a tew put in an appearance at the appointed time. The Critchells carried off both the first and second premiums, oftering some of the most beautiful designs, especially in standing pieces—one a wreath surrounded by rich and variegated autumn leaves was far superior to many pieces exhibited upon the rior to many pieces exhibited upon the grand premium day. The bride's bouquets were very fine, but there was a sumeness about them that was not attractive, except upon a near approach. The awards and entries were as follows:

The awards and entries were as follows:
Best bride's bouquet, six inches in
diameter—Exhibitors, B. P. Critchell,
premium; Daniel Riug, George Magrie,
Thos. Jackson, Freu. Walz.
Best vase or loose bouquet—Exhibitors, B. P. Critchell, first premium;
Chas. G. Jones, Fred. Walz, second premium.

Best new design in floral work—Ex-hibitors, B. P. Critchell, premium; Thos.

Jackson.

Best fifteen pieces floral work—Exhibitors, B. P. Critchell, first premium; John Critchell, second premium.

There was no find to the music last evening. It kept up a perpetual rippling, rivaling for a time the flow of the waters in Floral Hall. The audience in Mr. Helmick's department was unusually large.

large.
Music this afternoon will be furnished by the Germania Band, who will perform the following programme.

March—Ch. Bach.

Overture—Schubert—Suppe.
Selection—Il Trovatore—Vardi.

Waltz—Indigo—Strauss.
Concert Polka—Parlow.
Overture—Gustavus—Auber.
Selection—Bohemian Girl—Balfe.
Waltz-Freut Each des Leben—St
Mazurka—Strauss.

Gallon-Kaust.

The Barracks Band will give the following programme in the evening: owing programme in the evening;

Remembrance of Boston March.—Bach.
Golden Crown Overture.—Hermann.
New Vienns Waltzes—Strauss.
Selection from Le Compte Ory.—Rossini.
Concert Polka.—Ringleben.
Selection from Robert Le Diable—Meyerbeer.
Overture, La Gazza Lades.—Rossini.
Fieur D'Alsace Waltzes.—Steiner.
Selection from Un Ballo in Maschera.—Verdi.
Taylor Quadrilles.—Parlow.

Growing Mountains.

Growing Mountains.
You wouldn't think it, but I'm told it is actually so, that very high mountains increase in size every year. This is owing to the great quantities of snow which fall upon their tops. Some of this snow slowly melts and runs down the mountain sides; but much remains, and so the mountains grow higher, year by year, as each season's snow falls upon that laft there the year before.—St. Nicholas for October.

The "Personal" editor of Harper's

The "Personal" editor of Harper's Weekly who knows all about our "old families," discourses thus instructively about the Bayards:

The Bayards, of Delaware, may be regarded as one of the historical names of the country. They are derived from one Nicholas Bayard, a French Huguenot, who came to America in 1647 with his brother-in-law, the celebrated Peter Suyvesant, Dutch Governor of New York. Hamilton Fish and the present United States Senator Bayard are, therefore, remote connections. One lundred and twenty years after the arrival of Nicholas Bayard, James Asheton Bayard was born in Philadelphia, and died forty-eight years after. James A. Bayard was educated at Princeton College, studied law in Philadelphia, and went to Congress at the age of twenty-nine to support John Adams' administration as a Federallist. He was one of the men who bolted the Federal ticket and made Jefferson President, and was rewarded for it by a regelegitor to the Senate in place ferson President, and was rewarded for it by a re-election to the Senate in place of his father-in-law, Bassett. It was James A. Bayard, sr., who assisted to make the Treaty of Ghent, and two of his sons went to the United States Senhis sons went to the United States Senate—Richard Basset Bayard, who died in 1868, at the age of seventy-two, and James A. Bayard, jr., who succeeded his brother, after a lapse of twelve years, as United States Senator in 1851, serving eighteen years in Washington, part of the time as chairman of the Judiciary Committee. James A. Bayard, jr., resigned in favor of his son, Thomas F., in 1869, so that the Senatorship has been a family matter among the Bayards for the last seventy years. The present Senator is just forty-seven years old, is dignified, scholarly, industrious, and highly esteemed, not only by his colleagues, but by all who know him.

"On which side of the platform is my train?" asked a stranger in a station the other day. "Well, my friend," replied a gentleman passing, "if you take the left you'll be right; if you take the right, you'll be left."

A Bird's-eye View of a Mammoth Music House.

EDITOR STAR: During my visit to your city a few days ago, I had the good fortune to meet the well-known piano man. G. G. Hunt, now of the Music House of Rudolph Wurlitzer & Brother, 115 Main street. This gentleman had the kindness to invite me to visit the house in company with aimself, facetiously observing that it was one of the "big sights" of the city, that visitors should not fall to see. His invitation was at once accepted and in a few moments I was standing on the fifth floor of the most extensive musical establishment in America. My curiosity was now fully in America. My curiosity was now fully aroused, and wishing to learn all I could respecting the trade in this branch of business, I proceeded at once to interview the members of the firm, which resulted in my obtaining the following information:

information:
This Great Music House was established upward of a quarter of a century ago. It had a very small beginning, but, through the skill, probity and untiring perseverance of the Wurlitzer Brothers, has grown to be the immense concern it now is. The immense stock kept constantly on hand is regularly repleuished at short intervals by direct importations from Europe, and by reason of these large and frequent importations, as well as their favorable connections with great European Houses, they are able to successfully compete with any nformation: able to successfully compete with any

Houses in America.

Now for a brief description in detail:
The dimensions of the fifth floor is 25 by

partment that would naturally cause the original plantation negro to reloice, for if the instruments I saw in this room were, by miracle, to commence playing at once our negro would not only con-clude that the "Kingdom was coming" but that it was "at hand." Descending to the third floor we see nothing before us but stringed instruments, such as double bases violoncelloss guitars and double-basses, violoncelloes, gutars and violins. Among the different classes of guitars we were shown the celebrated Martin Guitar, famous throughout the Martin Guitar, famous throughout the musical world. The price of violins range from \$1 to \$500 apiece. The second floor is divided into two distinct departments, the first part being 25 by 100, and is filled to its utmost capacity with all sorts of musical holiday presents. The rear part of this floor is 50 by 100 feet; is occupied with planes.

rear part of this floor is 50 by 100 feet; is occupied with pianos, organs, piano and organ covers of the finest quality, and elegantly finished with silk embroiders and git borders.

In this department there is a large variety of reed-pipe and hand organs, but the leading organ of this department is the "New Eugland Organ," which is growing so rapidly in favor with the procession. Among the planos we noted the following: "Arion," "Mathuschek," "Kranich en Bach" and "Hazelman." While all of the above must be pro-

"Kranich en Bach" and "Hazelman."
While all of the above must be pronounced excellent instruments, the "Arion" is unquestionably the leading instrument. Having a magnificent exterior and a tone unsurpassed for strength and melody, this instrument is destined to become the leading instrument in America.

We now descend to the first floor, which is 25 by 200 feet. Here we became bewildered, but soon regained our equilibrium, and proceeded to take items. On this floor we find brass and Germanallyer band instruments music boxes, ranging in price from \$3 to \$500 apiece, flutes, lifes, piccoloes, flagecolets, clarionets, nautboys, and samples of all musical instruments kept by the House. Shelves, drawers, boxes,&c., are crammed and stuffed with instruments. Right here I must not forget to state Right here I must not forget to state that this House are the sole proprietors and owners of a manufactory of German-

This machine cuts out a collar complete, and is capable of making sixty per minute. From this it is carried to the collar, for folding the center, edges and ends, thence to the folder, two little cylinders projecting a couple of inches above the table, revolving rapidly in different directions, carrying the collar for the market. At first paper collars were packed in boxes 100 at a time, but now the number has decreased to ten for convenience sake.

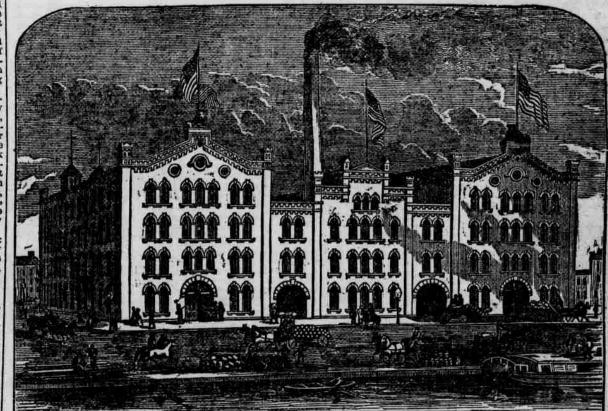
At the present time over 5,000,000 collars are manufactured in this city alone every yeer, and on an average are sold at \$110 per thousand at wholesale prices. Paper collars have now been in use over that this article would not be complete as meant and soul for expansion."

Golden Crown Overture. La Gazza Ladea—Repensini.
Concert Polika—Ringleon.
Selection from Robert Le Diable—Meyerbeer.
Overture, La Gazza Ladea—Rossini.
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Selection from Robert Le Diable—Meyerbeer.
Overture, La Gazza Ladea—Rossini.
Concert Polika—Ringleon.
Riffetten, Saxony. The basement is 28 by 200 feet, and is used for packing and storing of heavy instruments, in Markuen Riffetten Parkuen.
Riffetten, Saxony.

Riffetten Rossini.
Concert Polika—Ringleon.
Riffetten Rossini.
Concert Polika—Ringleon.
Riffetten Rossini.
Riffetten Ro

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